Tom Stewart
520 Ninth Ave.
New York, N. Y. 10018

THE RAGTIMER

FIRST ISSUE 1968
VOLUME 7, NUMBER 1
PRICE ONE DOLLAR

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For information on other "Society" records available from stock, and postal rates for overseas orders, see PAGE 16.

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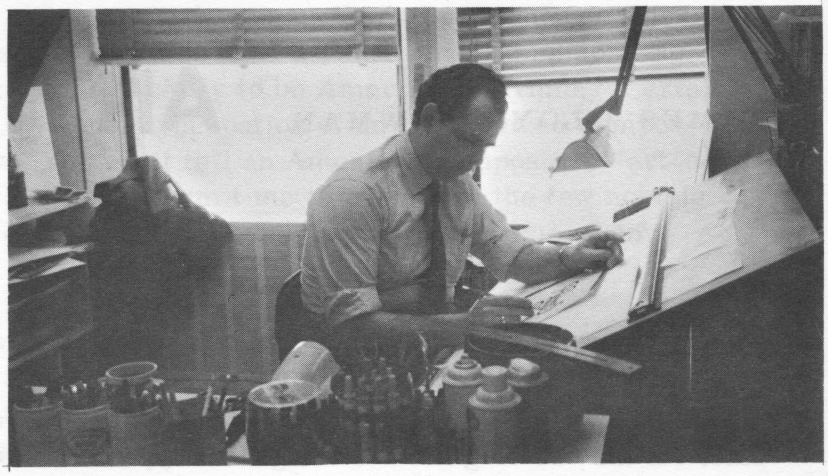

THE RAGTIME SOCIETY is a non-profit organization for people interested in Ragtime. Services include the publication of this magazine about all phases of classic Ragtime, the printing of sheet music, and maintenance of hard-to-find Ragtime books and records. We also record on our own label and associate label, bringing you performances of both old and new Ragtime.

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THE RAGTIMER

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Cover Design
Jack Thompson

With this issue we introduce our new cover by JACK THOMPSON, and to introduce Jack to our readers we present this brief profile by Walt Gower of Detroit.

In introducing JACK THOMPSON to fellow Society members I would first note that my friendship with Jack began in 1951 when we were students at the same art school. Our common interests have built a steadfast association since those days. In return for an introduction into the world of Ragtime and Trad jazz, Jack showed me the great Michigan outdoors and is responsible for my addiction to trout fishing, bird hunting, and competitive shooting.

Jack was already acquainted with the work of some of the N. O. musicians when I introduced him to Tom Shea and Mike Montgomery. Jack was a loyal patron of jam sessions featuring Tom's Silver Dollar Band. At the already legendary Montgomery "Rent Parties", Jack encountered John Arpin, Charlie Rasch, Bob Wright, and Max Morath. Jack is one of the backbone fans of Tom's band, MOTHER'S BOYS, and last year was the host for our annual 4th of July Jazz Picnic, entertaining a hundred musicians, fans, and families in his beautiful shaded yard in Southfield, Michigan (it rained of course).

Jack is the principal designer at New Center Studios in Detroit, the largest commercial art studio in the world. His work is in demand by leading advertising agencies and manufacturers in North America. In addition to advertisements, brochures, and packaging, Jack is well known for his flair in the design of trademarks, logotypes, and corporate identity. His credits with The Ragtime Society include the album jacket for RSR-02 Tom Shea/Prairie Ragtime, our derby hat logo, and the new RAGTIMER cover. Jack has just completed the album jacket for Audiophile #99, Mother's Boys and Kerry Price.

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RAGTIME

HIRAM K. MODERWELL

JAMES CLOYD BOWMAN

ANTI-RAGTIME

RAGTIME [The New Republic - October 16, 1915]

It has been nearly twenty years, and American ragtime is still officially beyond the pale. As the one original and indigenous type of music of the American people, as the one type of American popular music that has persisted and undergone constant evolution, one would think it might receive the clammy hand of fellowship from composers and critics. There is very little evidence that these gentlemen have changed their feeling about it in the last ten years. Then they asserted that it was "fortunately on the wane"; now they sigh that it will always be with us. That is the only difference.

I can't feel satisfied with this. I can't help feeling that a person who doesn't open his heart to ragtime somehow isn't human. Nine out of ten musicians, if caught unawares, will like this music until they remember that they shouldn't. What does this mean? Does it mean that ragtime is "all very well in it's place?" Rather that these musicians don't consider that place theirs. But that place, remember, is in the affections of some 10,000,000 or more Americans. Conservative estimates show that there are at least 50,000,000 copies of popular music sold in this country yearly, and a goodly portion of it is ragtime.

And these musicians prefer to regard themselves as beings apart. This is a pretty serious accusation for the musician to level against himself. I don't mean that wherever 10,000,000 Americans agree on a thing they are necessarily right. Their sentimental ballads are the mere dregs of Schubert and Franz Abt. But ragtime is a type of music substantially new in musical history. It has persisted, grown, evolved in many directions, without official recognition or aid. You may take it as certain that if many millions of people persist in liking something that has not been recognized by the schools, there is vitality in that thing. The attitude toward folk-music at the beginning of the nineteenth century was very similar. A Russian folk-song was no less scorned in the court of Catherine the Great than a ragtime song in our music studios today. Yet Russian folk-song became the basis of some of the most vigorous art-music of the past century, and no musician speaks of it today except in terms of respect. The taste of the populace is often enough toward the shoddy and outworn. But when the populace creates its own art without official encouragement, then let the artists listen. I haven't a notion whether ragtime is going to form the basis of an "American school of composition." But I am sure that many a native composer could save his soul if he would open his ears

to this folk-music of the American city.

But the schools have their reply. "Ragtime is not new," they say. "It is merely syncopation, which was used by Haydn and Mozart, Beethoven and Brahms, and is good, like any other musical material, when it is used well." But they are wrong. Ragtime is not "merely syncopation." It is a certain sort of syncopation - namely, a persistent syncopation in one part conflicting with exact rhythm in another. But of course this definition is not enough. Ragtime has its flavour that no definition can imprison. No one would take the syncopation of a Haydn symphony to be American ragtime. "Certainly not," replies the indignant musician. Nor the syncopation of any recognized composer. But if this is so, then ragtime is new. You can't tell an American composer's "art-song" from any mediocre art-song the world over. (Permit me to pass over the few notable exceptions.) You can distinguish American ragtime from the popular music of any nation and any age.

In the first instance the love of ragtime is a purely human matter. You simply can't resist it. I remember hearing a negro quartet singing "Waiting for the Robert E. Lee," in a cafe, and I felt my blood thumping in tune, my muscles twitching to the rhythm. I wanted to paraphrase Shakespeare -

> "The man who hath no ragtime in his soul,
> Who is not moved by syncopation sounds"...

and so on. If any musician does not feel in his heart the rhythmic complexities of "The Robert E. Lee" I should not trust him to feel in his heart the rhythmic complexities of Brahms. This ragtime appeals to the primitive love of the dance - a special sort of dance in which the rhythm of the arms and shoulders conflicts with the rhythm of the feet, in which dozens of little needles of energy are deftly controlled in the weaving of the whole. And if musicians refuse to recognize it, as they once refused to recognize Russian folk-music, they criticize not ragtime, but themselves.

But ragtime is also "good" in the more austere sense of the professional critic. I cannot understand how a trained musician can overlook its purely technical elements of interest. It has carried the complexities of the rhythmic subdivision of the measure to a point never before reached in the history of music. It has established subtle conflicting rhythms to a degree never before attempted in any popular or folk-music, and rarely enough in art-music. It has shown a definite and natural evolution - always a proof of vitality in a musical idea. It has gone far beyond most other popular music in the freedom of inner voices (yes, I mean polyphony) and of harmonic modulation. And it has proved its adaptability to the expression of many distinct moods. Only the trained musician can appreciate the significance of a style which can be turned to many distinct uses. There is the "sentimental manner," and the "emotional manner" and so on: but the style includes all the manners, and there have not been so many styles in musical history that they couldn't be counted on a few people's fingers.

It may be that I am deceived as to the extent of ragtime's adaptability. But I think of the rollicking fun of "The International Rag," the playful delicacy of "Everybody's Doing It," the bustling laziness of "Waiting for the Robert E. Lee," the sensual poignancy of "La Seduction" tango, and the tender pathos of "The Memphis Blues." Each of these pieces has its peculiar style - in the narrower sense - deftly carried

out. And I know that we are dealing here with a set of musical materials which have no more than commenced their job of expressing a generation.

We must admit that current ragtime is deficient on the melodic side. Some of the tunes are strong, but many of the best ragtime pieces have little beyond their rhythmic energy and ingenuity to distinguish them. If we had a folk-song tradition in America our popular melodies, doubtless, would not be so permeated with vulgarity. The words, also, too often have the chief vice of vulgarity - sluggish conventionality - without its chief virtue, the generous warmth of everydayness. And this latter quality, when it exists, resides not so much in the words themselves, as in the flavour of the songs, the uninspired but tireless high spirits of the American people.

But ragtime words have a least one artist quality of the highest rank. They fit the music like a glove. These songs appeal to the people who expect to sing them, a people who have no oratorio or grand opera tradition behind them, and who come quite naturally to the ideal of wedded music and verse which Wagner had to struggle for against his whole generation. I shouldn't be surprised, in fact, if the origin of the "rag" is to be found in the jerky quality of the English - or shall we say American - language, which found in the negroes its first naive singers. One of the negro "spirituals" runs thus:

"An' he gave them commishun to fly,
Brudder Lass'rus!
An' he gave them commishun to fly."

The tune, as always in negro songs, follows the exact accent of the spoken words. But just imagine what Messrs. Moody and Sankey would have done to them!

As you walk up and down the streets of an American city you feel in its jerk and rattle a personality different from that of any European capital. This is American. It is in our lives, and it helps to form our characters and condition our mode of action. It should have expression in art, simply because any people must express itself if it is to know itself. No European music can or possibly could express this American personality. Ragtime I believe does express it. It is today the one true American music.

HIRAM K. MODERWELL.

ANTI - RAGTIME [The New Republic - November 6, 1915]

SIR: Once I asked a rather famous artist to express in music the most immoral feeling possible. He threw up his hand with a quick snap of his finger, and I had his answer forthwith in a whistled snatch of ragtime. In your issue of October 16th Hiram K. Moderwell attempts to dignify this delectable sister of folly under the disguise, "folk-music." His exact words are, "I am sure that many a native composer could save his soul if he would open his ears to this folk-music of the American city."

The confusion of thought in this article is exasperating because nowadays one hears so much of its kind. The fundamental idea seems to be that if you can pervert the taste of ten million persons in these United States - no matter how inferior they are as a class - into liking a thing, you may then, with the fervor of a religious zealot, call the thing

American and insist that it is necessarily the fullest expression of the life of the people. This sort of reasoning everywhere infests our national life. The editor with his dozen reports of murder and sexual laxity flashing from the front page of his morning paper; the novelist and dramatist with their liberal laxative of filth and their crass sugaring of sentiment; the minister with his startling vulgarity and his hypnotism; the music-master with his ragtime - all these bow the knee to Baal. These men, however, insist that they are expressing the true American feeling by giving the people what they want. The concrete product of such reasoning is found in men of the type of William R. Hearst, Harold Bell Wright, Billy Sunday, and George M. Cohan.

The harm lies in the delusion that these are the true Americans. If one has heard, "Hark, hark! the lark at heaven's gate sings," how could he save his soul by opening his ears to "When the frost is on the pumpkin and the fodder's in the shock?" Or if one has comprehended "What a piece of work is a man," why should he imagine that he is expressing the real American spirit when he spurts through a quid of tobacco, "Lord! we all know we're as common as sin!" So long as some people remember that America has produced Greeley and Bryant, Emerson and Hawthorne, Phillips Brooks, MacDonald, Damrosch, and Muck, shall they find their souls when they

"this fair mountain leave to feed,
And batten on this moor?"

Would it not be better in these perilous times of the movie and the tango to remember what was said a good many centuries ago - by Socrates, I believe: "A principle which has any soundness should stand firm not only now and then, but always and forever."

JAMES CLOYD BOWMAN

New York City.

[Ragtime is American, exactly as skyscrapers are American - having been invented, developed and chiefly used in America. On that point there can be no dispute. How much you like it is another matter. The correspondent feels that the taste for ragtime is a depraved taste and that the class which entertains it is an inferior class. Of course he is assuming that he is the superior. Now, if I may be allowed the liberties of controversy for a moment, the man who argues in this fashion is technically known as a snob. A snob, of course, may be right. But just suppose in this case that the taste for ragtime were not depraved; the correspondent could never know that fact because, being superior, he could not share the tastes of the inferior. The weakness of the snob is his helpless imprisonment in this vicious circle. If he should happen to be wrong he could never know it.

I certainly do not suppose that "ragtime is the" fullest expression of the life of the people. And I freely admit that bad ragtime is written in about as great proportion as bad lieder and bad symphonies. The important point is that ragtime, whether it be adjudged good or bad, is original with Americans - it is their own creation. And a people must do its own art-creation, for the same reason that an individual must do his own lovemaking.]

H. K. M.

TEMPO 80 JOHN FAIRHEAD

Historical documentation of ragtime invariably includes a reference to sin, and we are inclined to treat this association with regret. However, there have been many significant happenings throughout history where moral transgression has also figured prominently.

When Halley's comet suddenly appeared in the night sky over Europe, during the spring of the year 1682, many court astrologers considered this an awful forewarning, directed against certain types of sin. It was...for Edmund Halley, an English scientist... an opportunity to hitch his wagon to a star, and he predicted with alarming certainty, the cycle of recurrence. The course of sin was unpredictable, but that comet apparently intended to roll on forever, he said.

Now, I do not intend to defy Halley, and attempt to predict the course of sin, although there are many infinitely more qualified than I, who might; nor do I intend to predict astronomical events...they're over my head. However, I will attempt to outline the proposed format for "THE RAGTIMER" for this current year.

The outstanding new cover, by Jack Thompson (see EDITORIAL) will be retained for the entire year, with changes in ink colour and/or cover stock to differentiate between issues.

The more astute readers have probably noticed the change in type style, first introduced in the previous issue, and which will be standard from hereon in. For the technically oriented; it features proportional spacing, which permits more characters per line. The line spacing has been increased, with the overall result that we have fitted the same amount of information into a given space, in a much more readable style.

Although it is difficult to predict the content of each issue, we will average about twenty pages per issue, for the six issues, and will reprint four ragtime numbers during this time. Issue 1 (this issue) contains a complete listing of all currently available "Society" stock. NOTE: Please retain this list for future reference, as it will not be reprinted again this year.

Reprint chapter mailouts will be announced as in the past, together with all pertinent information relative to this popular "Society" club.

We are now back on course after a rather shaky publishing schedule during 1967. As announced in the previous issue of "THE RAGTIMER", the publishing dates for this year are as follows:

Vol.	7	No.	1	Mar.	16	Vol.	7	No.	4	Sept.	7
Vol.	7	No.	2	May	4	Vol.	7	No.	5	Oct.	26
Vol.	7	No.	3	June	22	Vol.	7	No.	6	Dec.	14

NOTE: All manuscripts, for inclusion in "THE RAGTIMER", must reach "Society" headquarters 5 weeks prior to the publishing date.

In the year 1987, Halley's comet will once again reappear in the night sky, and to some it might still forewarn of the evils of sin. If ragtime continues to retain its popularity until then, I'm sure authors will still be relating the history of ragtime to sin. However, if THE RAGTIME SOCIETY continues its development and propagation of that which IS important... will it really matter?

* * *

ERRATUM

Unquestionably, the most regretable incident to befall a publisher, is to have a typographical error occur in an article in such a manner that it causes embarrassment to those involved. Just such an error occured in the excellent record review "Suttonly" by Tex Wyndham, in the previous issue of "THE RAGTIMER".

Page 37, paragraph 4, line 1 should have read -

Sutton is originally from the St. Louis area, and it is therefore NOT surprising that he is a skilled ragtimer.

We realize that anyone associated with ragtime recognizes the outstanding contribution of St. Louis to the development of ragtime; however, we wish to apologize to Tex Wyndham, and the St. Louis contingent for any embarrassment this error caused. ED.

* * *

IMPORTANT MEMBERSHIP NOTICE

HAVE YOU SENT IN YOUR ANNUAL MEMBERSHIP RENEWAL? AS IN THE PAST, MEMBERSHIP IN THE RAGTIME SOCIETY EXTENDS FROM JANUARY 1ST - DECEMBER 31ST INCLUSIVE. MEMBERSHIP DUES, BY NECESSITY, HAVE BEEN INCREASED TO $5.00 PER YEAR (see editorial, THE RAGTIMER, VOLUME 6 NO. 4) CONTINUE TO SUPPORT THE RAGTIME SOCIETY IN 1968 BY RENEWING YOUR MEMBERSHIP PROMPTLY.

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SR-030 Boone's Southern Rag Medley No. 2 (Blind Boone) 1909
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SR-032 The Sycamore (Joplin-arr. by Wm. H. Tyers) 1904
SR-033 Foolishness Rag (Weinstein) 1911
SR-034 African Pas' (Kerwin) 1902
SR-035 Ma Ragtime Baby (Stone) 1898
SR-036 The Princess Rag (Scott) 1919
SR-037 Red Onion Rag (Oleman) 1912
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SR-039 When Ragtime Rosie Ragged The Rosary (Leslie-Muir) 1911

The following selections were issued to subscribers of the REPRINT CLUB - CHAPTER II. These are available at $1.00 each.

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SR-056 Meadowlark Rag (Pitts) 1916
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SR-058 Who Let The Cows Out? (Humfeld) 1910
SR-059 Storyville Sport (Tom Shea) 1963
SR-060 The 'Possum Barbecue (Martin) 1899
SR-061 The Minstrel Man (J. Russel Robinson) 1911
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SR-067 Halley's Comet (H. J. L. Lincoln) 1910
SR-068 Hifalutin Rag (Lodge) 1918
SR-069 Fun-Bob (Wenrich) 1907
SR-070 Tobasco (C. L. Johnson) 1909
SR-071 March Majestic (Joplin) 1902
SR-072 That Eccentric Rag (J. Russel Robinson) 1912
SR-073 The Tremolo Trot (L. Roberts) 1914
SR-074 The Georgia Rag (A. Gumble) 1910
SR-075 Rosebud March (Joplin) 1905
SR-076 Sunflower Rag (Wenrich) 1911
SR-077 Kissing Bug Rag (C. L. Johnson) 1909
SR-078 Sue (F. Stone) 1902
SR-079 Kyrene (E. J. Stark) 1903
SR-080 Black Diamond Rag (Lodge) 1912
SR-081 Springtime Rag (P. Pratt) 1916
SR-082 Antoinette (Joplin) 1906
SR-083 The Lion Tamer Rag (M. Janza) 1913
SR-084 Humpty Dumpty (C. Straight) 1914
SR-085 Making Cider (Lodge) 1918
SR-086 Variety Rag (H. Tierney) 1912
SR-087 Pleasant Moments (Joplin) 1909

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CF-500 TREEMONISHA

We still have some reprint copies of Scott Joplin's opera - "Treemonisha", published in 1911. The opera is 230 pages, punched with the standard 3 holes to fit ring-binders..... each $15.00 ppd.

THE RAGTIMER (Back Issues)

The Society has received numerous requests, primarily from new members, for back issues of our publication, THE RAGTIMER. We wish to point out that prior to VOL. 6 (1967), at which time the new magazine format was introduced, our "newsletters" consisted merely of 8 1/2" x 11" collated sheets. However, many of these issues are still available and contain significant, informative articles relative to ragtime. Prices for available back issues are listed herein.

"NEWSLETTERS"	1962 VOL. 1	No's. 1,2,3,7,9.	$0.50
	1963 VOL. 2	No's. 2,3,4,7,8,9,10.	$0.75
	1964 VOL. 3	Complete	$1.00
	1965 VOL. 4	Complete	$1.00
	1966 VOL. 5	No's. 2,3,4,5,6.	$1.00
	1962 - 1966 Incl.	(All available issues)	$3.00
"THE RAGTIMER"	1967 VOL. 7	Complete	$3.00

FOLIOS

CF-800 PLAY THEM RAGS (MILLS)
Contains Temptation, Dill Pickles, Riverside Rag, Sugar Cane, Black and White, Bugle Call, Beets and Turnips, Pineapple, Tanglefoot, Something Doing, Dixie, Beeswax, Chile-Sauce $2.00

CF-801 RAGTIME PIANO (MILLS)
Contains Country Club, Euphonic Sounds, Magnetic Rag, Paragon Rag, Caprice Rag, Daintiness Rag, Rag Baby, Sumthin' Doin', Hot Scotch, Pepper Sauce, Weeping Willow, (Fischler), Fashion, Nighty Night, Rag-Bag, Grizzly Bear, Dogzigity $3.00

CF-802 RAGTIME TREASURES OF JOSEPH LAMB (MILLS)
Contains Alabama Rag, Artic Sunset, Bird-Brain Rag, Blue Grass Rag, Chimes of Dixie, Cottontail Rag, Firefly Rag, Good and Plenty Rag, Hot Cinders, The Old Home Rag, Ragtime Bobolink, Thoroughbred Rag, Toad Stool Rag $3.50

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CF-804 34 RAGTIME JAZZ CLASSICS (MELROSE)
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CF-805 GUIDE TO RAGTIME BY MAX MORATH (HOLLIS)
Contains many Rag songs, Cakewalks, Classic Rags, New Rags by present-day composers as well as a very interesting foreward by Max Morath. An Absolute Must $4.00

BOOKS AND PERIODICALS

BP-900 THEY ALL PLAYED RAGTIME by RUDI BLESH & HARRIET JANIS
The definitive publication on RAGTIME. Very comprehensive text. THE NEW EDITION. Contains photos, indexes, plus over a dozen newly discovered and recently composed works. The "Society" now has a good supply in stock. All ragtimers should have a copy ..... ppd. $4.50

RECORDS

A number of commercially produced records are stocked by the "Society" and they are listed here on the next few pages along with postpaid prices. From time to time, we will add new and interesting discs on ragtime to this list. Also, all records reviewed in "THE RAGTIMER" are stocked by the "Society".

CL-001 THE PROFESSORS, Vol. 1. Brun Campbell & Dink Johnson.
Contains 11 Campbell numbers (Maple Leaf Rag, Barber Shop Rag, Salome's Slow Drag, Fragment, Brun's Slow Drag, Short Rag, Essay In Ragtime, Slow And Easy, Blue Rag, Lulu White, Reminiscences), and 7 of Johnson's (Kansas City Stomps, Twelfth Street Rag, When The Sun Goes Down, Cannonball Rag, Frog-I-More Rag, Dink's Blues, Original Jelly Roll Blues.
(EUPHONIC: ESR-1201) Produced by Paul Affeldt $5.50

CL-002 THE PROFESSORS, Vol. 11. Brun Campbell, Dink Johnson & Euday Bowman.
Contains 8 Campbell numbers (Interview, Ginger Snap Rag, Tent Show Stomp, Grandpa's Stomp, Frankie and Johnnie Rag, Campbell Cakewalk, Rendevous Rag, Twelfth Street Rag), and 7 Johnson numbers (The Pigeon Walk, At The Jazz Band Ball, Stomp de Lowdown, Wolverine Blues, Lazy Blues, Lady Be Good, Frog-I-More Rag) and Bowman playing his own composition (Twelfth Street Rag).
(EUPHONIC: ESR-1202) Produced by Paul Affeldt $5.50

CL-003 A JOPLIN BOUQUET. Played by Ann Charters.
Contains Fig Leaf, Rose Leaf, Palm Leaf, Maple Leaf, The Sycamore, Gladiolus, Sunflower Slow Drag, Euphonic Sounds, Weeping Willow, Heliotrope Bouquet, Pleasant Moments and Chrysanthemum.
(PORTENTS-1) $5.50

CL-004 JOSEPH LAMB, A STUDY IN CLASSIC RAGTIME played by Lamb.
Contains Cottontail, Excelsior, Cleopatra, Sensation, Ragtime Opliner, Alaskan, Ragtime Nightingale, American Beauty, Contentment and Patricia. Recorded in August of 1959.
CURRENTLY UNAVAILABLE
(FOLKWAYS: FW-356. ..... $5.50

CL-005 ESSAY IN RAGTIME. Played by Ann Charters.
Contains Cataract, Wall St., Solace, Magnetic, Victory, Ethiopia, Pastime Rag No. 3, Harlem Rag, Echoes From The Snowball Club, Rag Sentimental.
(FOLKWAYS: FW-3563) $5.50

CL-006 TREEMONISHA. Utah State University Concert Chorale with Carolyn Lewis-soprano and Ted Puffer-director & pianist.
Contains selections from Joplin's opera written in 1911 and five classic rags played by Ann Charters (Original, Elite Syncopations, Reflection, Bethena and Something Doing).
(PORTENTS-3) $6.00

CL-007 PIANO ROLL RAGTIME. Reproduced from player piano rolls.
Contains States Rag Medley No. 8, St. Louis Rag, Maple Leaf, Possum and Taters, Jungle Time, Grace and Beauty, Stop Time Rag, Pineapple, Euphonic Sounds, Cascades, Pickles and Peppers, Something Doing, Red Pepper, Powder and Kismet Rags.
(SOUNDS-1201) $5.50

CL-008 REUNION IN RAGTIME. Featuring Eubie Blake, Joe Jordan and Charles Thompson. Narrated by Bob Darch.
Contains Meet Me In St. Louis,-Louis, Bunch O' Blackberries, Maori, Lovie Joe, Lily Rag, Memories Of You, Teasin' Rag, Ragtime Discussion, Old Black Crow, Waitin' For The Robert E. Lee, That's Jelly Roll, Until, Delmar Rag, Dora Dean, Dictys On 7th Avenue and Broadway in Dahomey.
(STEREODDITIES: C1900) $5.50

CL-009 THEY TORE MY PLAYHOUSE DOWN. Burt Bales and Paul Lingle.
Contains Temptation Rag, Wild Man Blues, Mister Joe, Kansas City Man Blues, Chicago Breakdown, Melancholy, New Orleans Joys, Midnight Mama - played by Bales; Yellow Dog Blues, Pastime Rag No. 3, London Blues, Blame It On The Blues, Memphis Blues, Sweet Substitute, Sidewalk Blues, Black Bottom Stomp - played by Lingle.
(GOOD TIME JAZZ: L-12025) $5.50

CL-010 LUCKEY & THE LION...HARLEM PIANO. Luckey Roberts and Willie "The Lion" Smith.
Contains Nothin', Spanish Fandango, Railroad Blues, Complainin', Inner Space, - played by Roberts; Morning Air, Relaxin', Rippling Water, Between The Devil And The Deep Blue Sea, Tango La Caprice, Concentratin', - played by Smith.
(GOOD TIME JAZZ: M-12035) $5.50

CL-011 VINTAGE PIANO, Vol. III. Paul Lingle and Bill Mitchell.
Lingle plays Good Gravy Rag, Muscle Shoals Blues, Maple Leaf Rag, New Orleans Joys, Original Jelly Roll Blues, Ace In The Hole and I've Found A New Baby.
Mitchell plays A Tennessee Tantalizer, Harlem Blues, The Pearls, A Ragtime Nightingale, Blues For Paul Lingle, Ragtime Dance, Grandpa's Spells.
(EUPHONIC: ESR-1203) Produced by Paul Affeldt $5.50

CL-012 BARRELHOUSE BLUES AND STOMPS. Vol. IV. Features artists:
Speckled Red (Blues On My Brain & All On Account Of You), Charlie Rasch (Deep Jungle & Whip It To A Jelly), James Crutchfield (Black Women & How Long Blues), John Bentley (Greenville Rocks & West Texas Shout), Henry Brown (21st Street Stomp), Buster Wilson (The Egyptian) and Dink Johnson (Miss Clementine From New Orleans & Exactly Like You).
(EUPHONIC: ESR-1204) Produced by Paul Affeldt) $5.50

CL-013 COMPLETE PIANO WORKS OF SCOTT JOPLIN. "Knocky" Parker.
CL-014 Contains all the Rags, Marches, Cakewalks and Waltzes on two records.
(AUDIOPHILE: AP-71/72) $11.00

CL-015 COMPLETE PIANO WORKS OF JAMES SCOTT. "Knocky" Parker.
CL-016 Contains all Scott's piano solos on two records.
(AUDIOPHILE: AP-76/77) $11.00

Cl-017 OLD RAGS. "Knocky" Parker.
Contains Whistlin' Rufus, Climax Rag, The Pearls, Daintiness Rag, Bond Street, Fig Leaf Rag, Euphonic Sounds, Mr. Joe, Alligator Crawl, Georgia Camp Meeting, Frog Legs Rag and Wild Flower.
(AUDIOPHILE: AP-49) $5.50

CL-018 ST. LOUIS RAGTIMERS. Vol. I.
Contains Shake That Thing, Lulu White, Sailing Down The Chesapeake Bay, Up Jumped The Devil, Mahogany Hall Stomp, Steamboat Stomp, King Chanticleer, Waitin' For The Robert E. Lee, Gatemouth, Canal Street Blues, Ice Cream, Maple Leaf Rag, Chatanooga Stomp and Gut Bucket Blues.
(AUDIOPHILE: AP-75) $5.50

CL-019 ST. LOUIS RAGTIMERS. Vol. II.
Contains Cakewalking Babies From Home, Riverside Blues, Georgia Swing, Moving Day, Black Mountain Rag, Dead Man Blues, Chestnut Valley Rag, Bye And Bye, I Ain't Rough, Tank Town Bump, When Ragtime Rosie Ragged The Rosary, Bucksnort Stomp, Ely Green's Cakewalk, They Gotta Quit Kickin' My Dawg Around.
(AUDIOPHILE: AP-81) $5.50

CL-020 RAGTIME JUBILEE. Tony Parenti and His Ragtime Gang, featuring "Knocky" Parker.
Contains Minstrel Man, Sapho Rag, Smokey Mokes - Cakewalk, (That) Erratic Rag, Blue Goose Rag, Dynamite Rag - A Negro Drag, Red Pepper - A Spicy Rag, Maple Leaf Rag, Whirlwind Rag, Patricia Rag.
(JAZZOLOGY: J-21) $5.50

CL-021 BUTCH THOMPSON PLAYS JELLY ROLL MORTON - Piano Solos.
Contains Perfect Rag, Tom Cat, Shreveport Stomp, New Orleans Joys, Big Fat Ham, Bucktown Stomp, Mamamita, Deep Creek, Stratford Hunch, Naked Dance.
(CENTER: CLP-4) $5.50

CL-022 ORIGINAL RAGTIME. Played by Claude Bolling - Piano Solos.
Contains Waiting For The Robert E. Lee, On The Mississippi, Mississippi Rag, Temptation Rag, Canadian Capers, Perfect Rag, Maple Leaf Rag, Kitten On The Keys, Harlem Strut, Cataract Rag, St. Louis Rag, The Entertainer's Rag.
(PHILIPS: Mono 70.341) $5.50

"SOCIETY" RECORDS AVAILABLE FROM STOCK

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RSR-02	PRAIRIE RAGTIME ..... Tom Shea	@ $5.00	
RSR-03	CONCERT IN RAGTIME ..... John Arpin	@ $5.00	
RSR-04	RAGTIME DOWN THE LINE ..... Charlie Rasch	@ $5.00	
RSR-05	MISSISSIPPI VALLEY RAGTIME ... Trebor Tichenor	@ $5.00	
RSR-06	THE OTHER SIDE OF RAGTIME ..... John Arpin	@ $5.00	
RSR-07	THE ENTERTAINER ..... Max Morath	@ $5.00	

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For records mailed overseas, other than Great Britain, add $1.00 for a single record, and 25¢ for each additional record.

LETTERS

"LETTERS", introduced in the previous issue of THE RAGTIMER, will contain correspondence from members, of interest to ALL members, with little or no editing and generally without editorial comment. This is your opportunity to present your ideas, comments, and observations relative to ragtime to the membership.

Your magazine clearly aspires to a high level of academic responsibility and in doing so undertakes an obligation to its readers and supporters to begin at the very beginning in laying down a logical, reasoned thesis, designed to, at least, resolve the problems of definition that plague every art form. I feel that Mr. Tom Shea's treatment of the question of "Classic Ragtime" (April 1967) makes some serious errors which bode ill for his own future theorizing and may be misleading to the magazines' readers.

The inadequacy of the dictionary's coverage of the word "classic" need not be a deterrent to establishing the precise definition of "Classic Ragtime". There is, indeed, a classic ragtime, which you acknowledge every time you refer to your music as an "art form". YOU must decide what constitutes the form. When you're through deciding, you must be sure that your resulting definition excludes all other forms and that it has not been stretched to accommodate a few stray items which you happen to like -- but just happen not to be in the form.

Lack of competent theorists among New Orleans Jazz fans in the early days was the primary reason for the usurpation of the word jazz itself by musical elements having no relation to Jazz. My experience in this scene has been wide, varied and frustrating --- all because no early genius took the time and trouble to make the definitive statement of what jazz is.

May I make some suggestions that might lead to some sound, if pedantic, bases for your future considerations. I quarantee that they will simplify your lives.

First, may I suggest that you make the distinction clear between "Rag" and "Ragtime". Several years ago Knocky Parker spent several weeks at my place to discuss this and other distinctions while he was preparing his doctoral dissertation at the University of Kentucky. Not being a musician myself, the mechanical details of the matter escapes me -- but we did determine that the "Rag" is a form with many specific characteristics. I recall that it requires three or more parts, that a certain syncopation is involved, and so on. (I'm sure the U of K will make the material available -- and no doubt Knocky Parker has a copy.) "Ragtime" however, is clearly not a form at all, but a style in which material from ANY form may be performed. This is the characteristic which it holds in common with jazz and what makes it difficult for the layman to understand the difference between jazz and ragtime. I'll be glad to go into this matter at a later date if it interests you. Our eventual final definition as published in Knocky's dissertation may not be

flawless -- but it certainly provides a working basis which some of you working performers might spend some time refining.

Mr. Shea makes a grievous error in proposing to drop the use of the word "classic". The rag is entitled to the dignity of proper and scholarly definition and to the use of the full vocabulary common to other art forms. More dangerous, though, is his proposal for purely subjective criteria in determining either authenticity or quality. He writes, "It seems to me that there are only two kinds of ragtime anyway -- good and bad -- and it's easy to tell which is which. If you like it, it's good..... If you don't like it, it's bad -- even if it is "classic". Alas, neither the critic's personal taste nor mass acceptance is any guage of quality or authenticity.

I don't mean to suggest, now, that the Rag fan should ignore his own tastes and preferences. I just want to point out that, as in jazz, much of the truly authentic music (in my opinion, most of it) is musically inferior. It will also not be amiss to note that in any century, the quantity of outstanding art in proportion to that quantity which is produced is tiny. Let's face it. Most art through the ages has been awful. It's been so poor that it hasn't survived to assail our senses. But we would be in error if we denied that these dreadful works were within the forms in which they were executed.

Now, when you DEFINE the "Rag", the matter of classicism takes care of itself -- since any work which fulfills the requirements of the definition automatically becomes a classic rag. Note that this says nothing for its quality -- only for its authenticity.

In recognizing that "Ragtime" is a way of playing anything, I'm sure your great musicians can determine among them what are the technical characteristics of the style -- in other words, what common ground they share with each other and with the idols of the past.

Once we all understand and share the same semantical concepts, vocabulary and frame of reference, we may get on to possibly more satisfying phases of understanding of our favorite musical form or forms. If we assert ourselves with the authority of logic and reason, we will not be faced, a generation or two hence, with the phenomena of ragtime concerts in which no ragtime is played, advertised ragtime radio and TV programs, the producers of which have no idea that the music they're featuring has no kinship or common ground with ragtime. This HAS happened to jazz -- but with your application to the problem, it need not happen to rags.

Cordially,

Al Rose

* * *

Many of us who own player pianos face a serious problem which limits our enjoyment to the piano rolls we have. Our spirits are not dampened however. We are always in the hopes of picking up a good Rag now and then -- mostly then. Several friends and I, are interested in building our collections and hope that there is a possibility that the Society may, in the near future, investigate the possibility of player piano roll reproduction for those interested.

There are, I am confident, excellent copies of most all of the original Ragtime piano rolls ever cut, existing today. Evidence to the fact that they were made at one time can be clearly seen in THEY ALL PLAYED RAGTIME, which gives a very good but I'm sure only partial list of rolls produced in the Ragtime era. Original copies of these rolls are almost impossible to obtain. When they can be found, the cost is prohibitive.

The reproduction of original piano rolls in itself is not difficult or expensive if there is the proper equipment with which to work. There are a hand full of companies in the business of making new piano rolls. These people are in the business to make a profit and are reluctant to copy a few rolls for an individual or a very small group. If a demand could be determined for the reproduced rolls and we could get some commitments on the first few numbers, perhaps the operators would be willing to co-operate and we could get the ball rolling. The master rolls could be obtained from members willing to loan. In this way it is theoretically possible to make nearly all Ragtime piano rolls ever made, available to members with player pianos.

Sincerely,

Dan Nelson

EDITORIAL NOTE: The possibility of piano rolls being reproduced by the Society, as suggested by Dan Nelson above, and other members, is certainly feasible. In fact, we have investigated this matter fully and are confident that with adequate membership support, a successful piano roll "reprint" club, similar in operation to the sheet music reprint club, can be initiated to provide relatively inexpensive piano rolls for participating members. THE RAGTIME SOCIETY has available, an extensive collection of suitable master player piano rolls.

If ALL members who are interested in reproduced player piano rolls will take the time to drop us a line, voicing their opinions, we will be in a better position to formulate a successful player piano roll department.

* * *

ANNUAL RAGTIME SOCIETY "BASH"

THE ANNUAL RAGTIME SOCIETY "BASH" WILL BE HELD IN TORONTO THE WEEKEND OF JULY 27th. KEEP THIS DATE OPEN FOR GREAT RAGTIME ENTERTAINMENT. DETAILS WILL BE PUBLISHED AT A LATER DATE.

REPRINT CLUB NEWS - CHAPTER IV

Mailout three has just been posted. All four tunes were discussed in the previous issue of THE RAGTIMER.

This might be a good time to mention that our number of subscribers to this chapter is down a little from Chapter Three. If some of you have forgotten to renew, why not drop us a line. Subscriptions are only ten dollars and we still plan to issue twenty-four rags.

We have received a few letters from our subscribers with suggestions regarding the choice of tunes. This has come up before in previous chapters. None of the suggestions has been ignored but lists that have been submitted are so varied that it would be practically impossible to please everyone. It is quite obvious that those who have a relatively large collection of originals are going to receive some duplicates. On the other hand, Roger Hankins, for example, who has loaned us his valuable collection for reproduction, looks at things this way. He uses the reprints for playing and therefore is able to avoid wear and tear on his valuable copies. Nonetheless your suggestions are more than appreciated and we'll keep them in mind when making our choices.

There will be five selections for the fourth mailout of this current chapter. As stated, last issue, we are saluting the females of rag composition. These selections will be ready for mailing in the first week of May. The numbers chosen are as follows:

(1) RED RAMBLER RAG (Two Step) 1912 - JULIA LEE NIEBERGALL.
(2) WIRELESS RAG (1909) - ADELINE SHEPHERD.
(3) NOVELTY RAG (1911) - MAY AUFDERHEIDE.
(4) POSSUM RAG (1907) - GERALDINE DOBYNS.
(5) THE AVIATOR RAG (1910) - IRENE M. GIBLIN.

Next issue of THE RAGTIMER will feature a few comments on the above compositions.

* * *

THE "GOOD" LADIES OF BASIN STREET

The "Society" has obtained a limited supply of posters entitled "BASIN STREET", which is a collection of six authentic advertisements, tastefully worded, of the "GOOD" ladies of Basin Street, New Orleans, circa 1900.

Each reproduction has been printed on 12" x 16" coloured stock with an impressive filigree border, and all six are packaged in an illustrated folder which relates the colourful, though infamous history of this area at the turn of the century.

Definitely conversation pieces, these posters, suitable for framing, will add an intriguing atmosphere to your den or "playroom"..... ppd. $5.00

RECORD REVIEW

by
TEX
WYNDHAM

Euphonic 1206 'Creative Ragtime', piano solos by David Jasen (Side 1) and Neville Dickie (Side 2).

Selections: Side 1 - Susan's Rag, Festival Rag, Contentment Rag, Lily Rag, Dave's Rag, Cum Bac Rag, Scott Joplin's New Rag, Heliotrope Bouquet.

Side 2 - Carolina Shout, Geraldine Rag, Riverside Rag, The Minstrel Man, Kansas City Stomps, Something Doing, Kinklets, Smash-up Rag.

All of Euphonic's previous Lps have been good ones, containing material of special interest to ragtimers, and this record is no exception. It contains eight tracks each by two talented pianists of approximately the same age (31), neither of whom has previously appeared on records in the United States. *

Although both men have easily distinguishable styles, they do have several musical characteristics in common. Both perform at a brisk (but not too fast) tempo, with a spirit that concentrates on and enhances the cheerful, raggedy, optomistic side of ragtime. (In fact, the only track on the Lp that even gives a nod to ragtime's more stately, graceful side is Joplin's 'Heliotrope Bouquet'.) Both are inclined to deviate from the printed scores, inserting their own interpretive ideas, without losing the spirit of the selections. (Dickie's reading of 'Minstrel Man', with its Spanish - tinged opening strain and grace notes in the second strain, is particularly interesting in this respect.) Both have the technique to tackle difficult selections such as 'Lily Rag' and 'Carolina Shout'. And both are able to come up with original ideas for new compositions, Jasen offering three ('Susan's Rag', 'Festival Rag', 'Dave's Rag') and Dickie one ('Geraldine Rag').

There are also differences in the two sides of this Lp, and the most obvious is in the sound of the pianos. Dickie has recorded on a normal-sounding piano but Jasen, whether by choice or necessity, has recorded on an instrument that has a somewhat tinny and muddy sound. Sometimes a tinny piano adds a certain charm to a performance, or will cover up technical inadequacies of the performer; on the other hand, a bad instrument can hamper the interpretation of the selections. On balance, the good ragtime compositions, such as the ones on this Lp, usually do not need any mechanical assistance to sound good when played well, and I felt that Jasen's tracks would have been improved if performed on a clearer-sounding piano. At its best, however, Jasen's side is reminiscent of an excellent ragtime record -- Columbia's long-deleted 10" Lp CL 6260 by Wally Rose -- also made on a tinny piano.

Jasen's piano tends to cloud a clear appraisal of his playing, but one comes away with the impression that, though both men are talented pianists, Dickie has a slight

*Dickie can be heard on seven tracks of an excellent ragtime Lp recently issued in England -- Saydisc SDL-118 'Ragtime Piano'.

edge in technique. There are slight uncertainties in Jasen's tracks which, while not mistakes, nevertheless indicate that he wasn't completely mastering the material at that point; this characteristic is particularly evident during the third strain of 'Festival Rag', and turns up briefly in several other tracks. On the other hand, Dickie's side opens with a brilliant performance of James P. Johnson's difficult 'Carolina Shout' and continues through the other seven tracks with a confident, ringing sound.

Jasen's first and current idol in ragtime is Lou Busch, who is better known to ragtimers as Joe 'Fingers' Carr, and the Carr influence can be heard in Jasen's playing. Carr's recordings on the Capital and Warner Bros. label have probably served to introduce many people to the possibilities of ragtime. Aimed at the commercial market, they are executed with a technical brilliance that is most impressive and a cheerfulness that is quite infectious. On the other hand, there never has been much interpretation of the tunes in the Carr recordings: one tends to find a fast tempo and technical tricks making up for originality in conception.

To a slight extent, this problem is also apparent in Jasen's performance. Some of the flashy Joe 'Fingers' Carr right-hand figures sound forced when stuck in for a few beats of a classic rag, and 'Susan's Rag' is somewhat lacking in cohesion due to reliance on special effects. For the most part, however, Jasen gets under the skin of the music in a sincere and enjoyable manner, and his excellent composition 'Festival Rag' has a depth that is seldom heard in the Carr performances.

It is a little surprising that neither man chose to record a Scott rag, because much of the Scott material fits so well into their styles. Both Jasen and Dickie excel at the spirited, crisp approach of composers like Charles L. Johnson or J. Russel Robinson and, of the 'big three' ragtime composers, Scott's compositions seem most oriented toward a jazzy, swingy mold. In fact, except for the Knocky Parker set on Audiophile, Scott seems strangely neglected by most of the performers who have been recording ragtime recently. Jasen and Dickie could both do justice to Scott, and perhaps they will consider including some Scott works in their next recordings.

The inclusion of two performers on one Lp necessarily invites a comparison that might never have been made if each had appeared on his own separate Lp. This review has drawn these comparisons in the interest of describing the Lp to potential buyers: they should not be taken as indicating that either Jasen or Dickie is an inadequate ragtimer. Inasmuch as both sides of this Lp are good ones, there is no real reason to choose between them. It seems to me that almost anyone who likes ragtime will like this album.

- Tex Wyndham -

* * *

ERRATUM

PLEASE REFER TO PAGE 9.

SOMETHING DOING...

DON BURNS - appearing at the Holiday Inn, Delaware Ave., Buffalo, N. Y.

DON EWELL - appearing at the Golden Nugget in Toronto, Ontario.

JOHNNY MADDOX - now in the Orient for 4 months to entertain the American troops.

MAX MORATH - frequently on Arthur Godfrey's morning show.

WALLY ROSE - appearing at the Gold Dust Lounge, 247 Powell Street in San Francisco.

RALPH SUTTON - appearing at Sunnie's Rendezvous in Aspen, Colorado for 4 months.

CAP'N JOHN SMITH - appearing at the Holiday Inn, Wheeling, West Virginia from April 27th through May 25th.

TREBOR TICHENOR - with the ST. LOUIS RAGTIMERS at the Goldenrod Showboat in St. Louis, Missouri.

DON'T FORGET THE ST. LOUIS RAGTIME FESTIVAL, JUNE 21st & JUNE 22nd.

Performers, keep us posted on your whereabouts and your schedule will appear in this column.

Rosebud

Two-Step

Composer of
Maple Leaf Rag
Cascades
Etc-Etc.

By

Scott Joplin.

John Stark & Son. Sheet Music Publishers.

St. Louis. Mo.